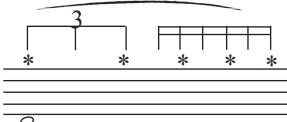
ASHES
AND
IRON
FOR AMPLIFIED SOLO SOPRANO SAXOPHONE, AMPLIFIED SAXOPHONE ENSEMBLE, ELECTRO-ACOUSTIC PERCUSSION BOARDS, AMPLIFIED FLOWER POT XYLOPHONES, THEREMIN ENSEMBLE AND ELECTRONIC EFFECTS
BARRY R. MORSE

ASHES
and
IRON

for amplified solo soprano saxophone, amplified saxophone ensemble, electro-acoustic percussion boards, amplified flower pot xylophones, theremin ensemble and live electronics

by

Barry R. Morse

Instrumentation:

solo B-flat soprano saxophone, amplified

2 E-flat alto saxophones, amplified

2 B-flat tenor saxophones, amplified

1 E-flat baritone saxophone, amplified

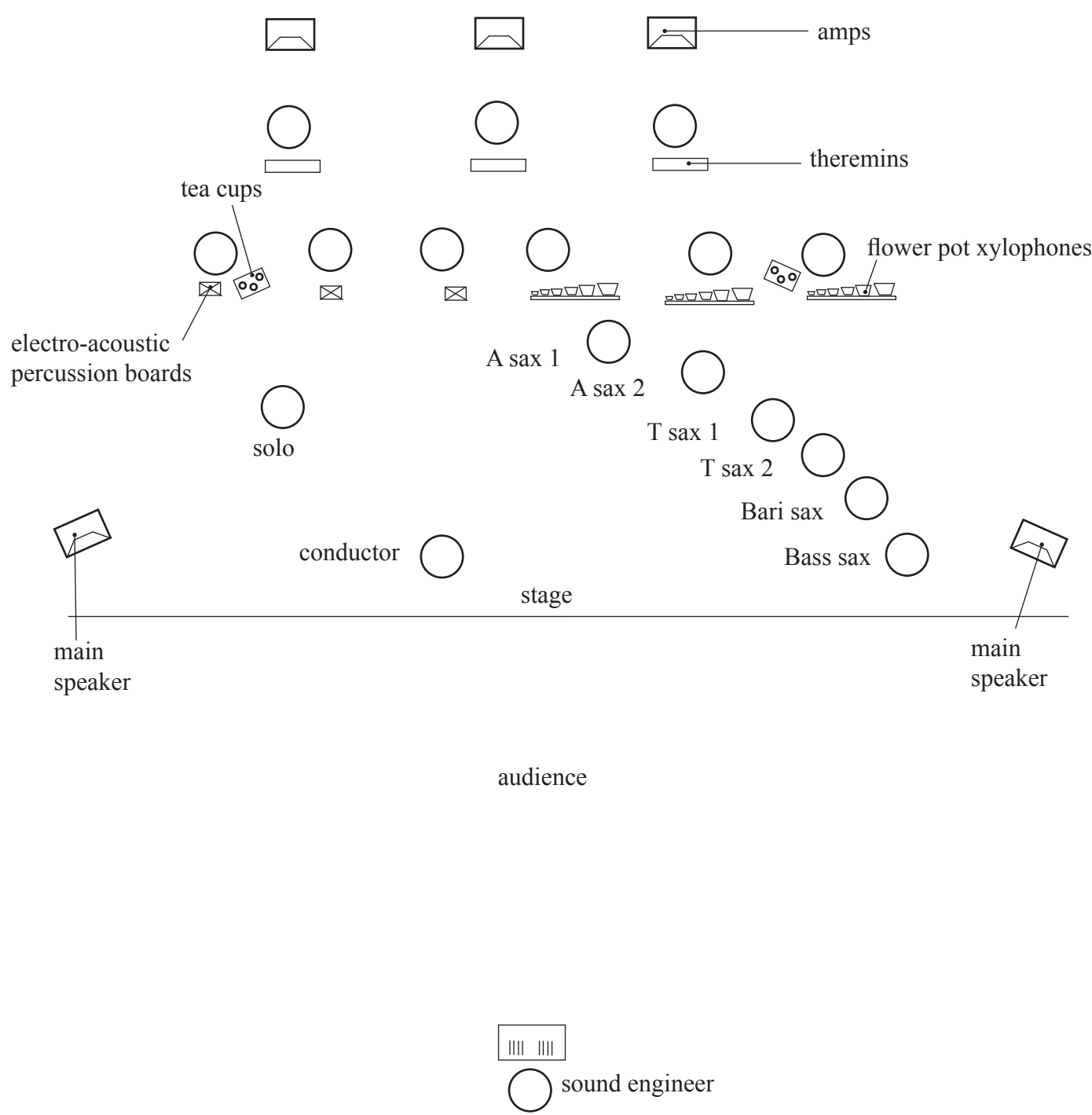
1 B-flat bass saxophone, amplified

3 electro-acoustic percussion boards (3 players), amplified

3 flower pot xylophones (3 players), amplified

3 theremins, amplified

1 sound engineer/electronic effects

One Possible Set-up:

General Performance Notes:

1. Score is in C

2. * = alternate timbral fingering, player's choice

3. 1 = as meter signature always means one quarter note to the bar (*i.e.* 1/4)

4. 1/8 = as meter signature always means one eighth note to the bar

5. ♮↓ = a natural note 1/4 tone low (approximate)

   ♮↑ = a natural note 1/4 tone high (approx.)

   ♯↓ = a sharp pitch 1/4 tone low (approx.)

   ♯↑ = a sharp pitch 1/4 tone high (approx.)

6. = rhythm of alternate timbral fingering (*) of notated pitch

7. = straight line between pitches represents true portamento (pitch bend)

8. NV = *non vibrato*

9. n. = *niente*, extremely quiet

10. X *senza misura* = conductor stops beating time, players proceed freely

11. ↑↓ = highest/lowest notes possible, good sound quality not important

12. STOP = "stop motion;" all players suddenly "freeze" in place with no physical move ment, including those sustaining pitches and conductor who may beat time discretely with fingers in front of body; audience should not see any move ment on stage

13. Electronic Effects (FX)= in this edition of the score the FX part is left blank until specific effects can be designed at which point directions will be entered into the next score edition

14. = metal sheet, struck with stick (see percussion notes)

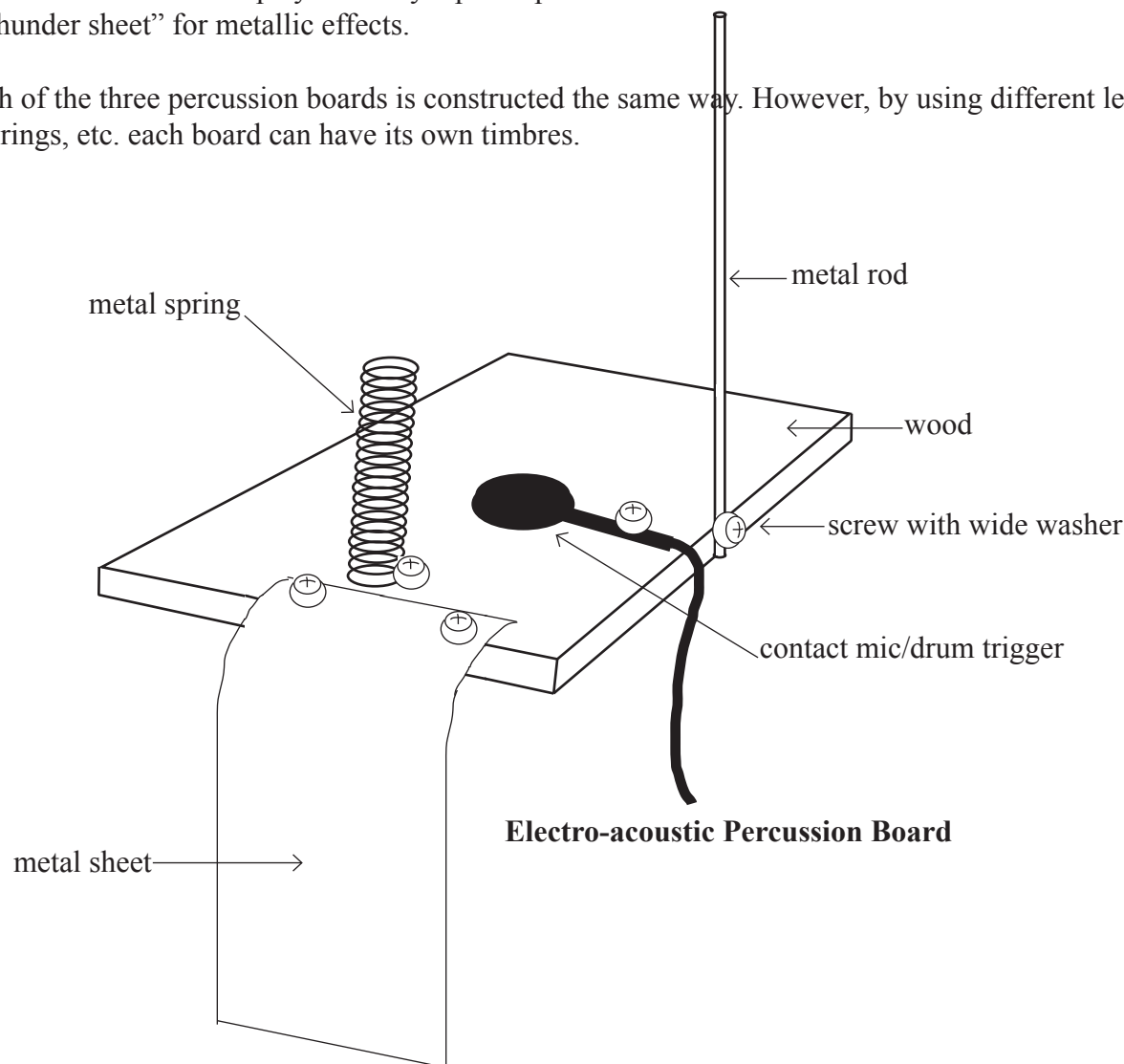
15. = "x" notehead above percussion line is for metal rod struck with stick; "x" notehead below per- cussion line is for metal spring; regular notehead on lower percussion line is always wood struck with stick or mallet (see percussion notes)

Special Percussion Notes:

1. The percussion instruments are of three (3) kinds, all requiring amplification. The first kind is the group of (ideally) three (3) “electro-acoustic percussion boards” played by three (3) players with sticks and/or small, hard mallets. The second kind is the group of (ideally) three (3) “flower pot xylophones” played with hard rubber mallets. The third group is two (2) sets of three (3) porcelain tea cups or rice bowls played with sticks.

2. Each electro-acoustic percussion board consists of a small panel or block of wood (pine) 3.5” x 6” (approx.) with at least one (1) short metal rod, at least one (1) metal spring and a thin flexible sheet of metal firmly attached (a washer held tight with a screw will work). A contact mic or “drum trigger” is also firmly attached to the wood. The percussion board can then have a threaded flange attached underneath to screw onto a mic stand or it can be clipped to a mic/music stand etc. The contact mic is then plugged into a mixer or amplifier with a long instrument cable. The player merely taps the percussion board for the “wood” effect and the rod, spring and “thunder sheet” for metallic effects.

3. Each of the three percussion boards is constructed the same way. However, by using different lengths of rods and springs, etc. each board can have its own timbres.

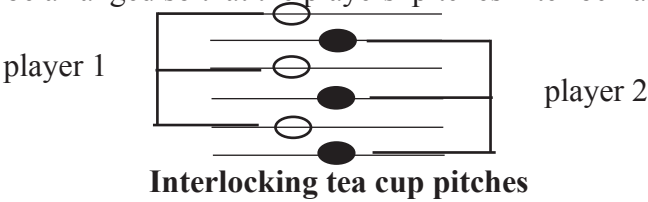
Electro-acoustic Percussion Board

4. Each flower pot xylophone is a set of six (6) clay pots arranged low to high using large to small pots attached by bolts through the drainage holes and wide washers inside to firmly hold the pot onto a 2”x 4” pine board. Attached to the board is a contact mic, or alternatively, no contact mic but rather the whole instrument is close miked, with the usual microphone (e.g. Shure SM 57, etc.). The set of six (pots) attached to the board can then be C-clamped to two sturdy mic stands, chairs, etc. The pots are played by striking the rims with hard rubber mallets (exact hardness to be worked out by performaers and conductor for best sound).

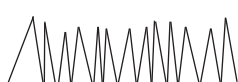
5. Each xylophone should have six (6) graded pots from low to high (big to small) but not necessarily the exact same sizes nor “pitches.” In fact, it is desireable that corresponding pots on all three instruments create a micro-tonal cluster, rather than be pitched all the same.

6. One player from each of the above mentioned groups is also instructed to play three (3) “tea cups.” These should be porcelain Japanese/Chinese type cups or rice bowls. Those chosen should produce clear ringing bell-like pitches that are not tuned to the 12-tone equal tempered scale. No two cups should have the same pitch and each cup should be micro-tonally pitched. Water poured into the cup/bowl can help to “de-tune” it.

7. Tea cups should be placed on a flat surface such as a solid music stand with a soft, thin cloth underneath them. The cloth should not dampen tea cups’ resonance but should prevent any banging noises caused when cups are tapped and they bump against metal music stand or table.

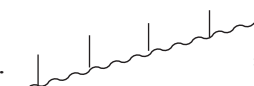
8. Pitches should be arranged so that the players' pitches interlock as in the diagram.

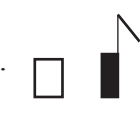
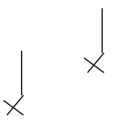
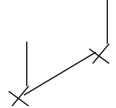
Interlocking tea cup pitches

Special Theremin Notes:

1. One (1) theremin is better than none; two (2) is even better; three (3) are best. Theremins are the "space-controlled" variety (e.g. Big Briar/Moog Music "Etherwave" model, etc.). They should be models with significant volume and pitch control: beware of "toy" theremins. Each theremin shound have its own amplifier situated immediately behind him so that the player can hear himself. If the instruments are plugged directly into a sound system a great deal of control is lost.

2. The parts are written without concern for exact pitches. In a few places the players are asked to match pitch with a saxophone if at all possible. If the players can hear the saxophones (and the should) then they can quietly glide up to any pitch they hear after it has already been sounded: they never have to pluck an exact pitch out of thin air. Even if they miss the pitch they should play with confidence on the note they land on and should never waver around hunting for the right tone.

3. Space controlled theremins are micro-tonal instruments without physical feed-back to the player and should not be expected to play "in tune." The conductor and other players should never chide the theremins for being "out-of-tune" and at all costs rehearsal time should never be wasted trying to make them play "in tune." In fact, the parts are written to allow for indeterminate micro-tonal clusters, and some "out-of-tuneness" with saxophones is allowable.

4. The only forbidden action is to waver around on a pitch that is meant to be sustained.

5. =portamento with *vibrato*

6. =portamento without *vibrato*

7. =excessively deep, wild, *vibrato*; "rumble" effect

8. *vibrato* =normal, expressive *vibrato* to add warmth to tone

9. *molto vibrato* =nervous, "sci-fi" effect

10. NV = no *vibrato* to be used

11. =vertical lines on portamento are for orientation only and do not imply stopping the sound, re-attacking or doing anything audible other than the notated portamento

12. =indicates the end of portamento, do not reattack

13. =players may play any pitch within the box, not with others; may result in a micro-tonal chord or cluster

14. pitch ant. = player briefly touches pitch antenna creating high, piercing pitch

15. = if multiple players, all should try to play as closely together as possible pitch-wise; this will not result in unison, but rather that is the intent

16. =multiple players, each have specific placement within the pitch range

17. =multiple players, each freely choose where to be within given range; may result in micro-tonal clusters or near unisons; each performance may be different

18. =no prominent portamento between notes; in very *legato* sections a small amount of porta mento is acceptable

19. =audible portamento between notes

Special Sound Engineer/Electronic Effects Notes:

1. The sound engineer will set up the microphones and run a mixer set well into the audience in order to hear the ensemble and make balance adjustments. Xylophones may be miked with either contact mics or traditional microphones, whichever sounds best. Saxophones can be miked individually or as a group, whichever sounds best.

2. Some instruments will have an acoustic component to the sound. This should be taken into consideration when determining balance issues.

3. Electronic effects should be designed by the sound engineer and composer. These may include but not be limited to distortion, delay, ring modulation, timbral modifications, etc. The effects should enhance the performance and be used judiciously, never over-done.

4. Specific effects directions will be written into the FX part in the score once they are designed and practiced. For this edition of the score the part has been left blank.

Compositional Notes:

1. Rhythms, pitches and phrase structures are derived from the number sequence 2173695328. The basic melodic-harmonic material is: C#-C-F#-D-F-G#-E-D-C#-G.

2. Each instrumental section has its own pitch or timbral rules: the saxophone section uses mainly 12-tone equal tempered pitches and normal fingerings for standard tone; the soloist uses 1/4 tones within the equal tempered system and alternate fingerings for timbral changes to tone.The theremins use all micro-tone possibilities outside the equal tempered system with harmonies being indeterminate at performance. Flowerpot xylophones and tea cups are micro-tonally pitched. The percussion boards are unpitched and should not be unified as to timbre. Thus the full range from unpitched to micro-tones to specific 1/4 tones to specific 12-tones is utilized. Specific notation and indeterminate notation are used. Each section uses massed sounds and solo sounds and the full range of pitches from bass saxophone to soprano saxophone are used.

3. Additionally, both old electronic technology (theremins) and new technology (FX) are employed for a kind of retro-contemporary sound. The saxophones both harken back to the Jazz Age and Machine Age on the one hand and possibilities for future exploration on the other.

Duration: approx. 9'00"-10'00"

Urbana, Illinois, June 2013

Ashes and Iron

for amplified solo soprano saxophone, amplified saxophone ensemble, electro-acoustic percussion boards, amplified flower pot xylophones, theremin ensemble and live electronics

B♭ Soprano Saxophone (solo)

E♭ Alto Saxophones 1, 2

ff — *sim.* — *subito p* — *molto crescendo...*

B♭ Tenor Saxophones 1, 2

ff — *sim.* — *subito p* — *molto crescendo...*

E♭ Baritone Saxophone

ff — *sim.* — *subito p* — *molto crescendo...*

B♭ Bass Saxophone

ff — *sim.* — *mf* — *cresc...*

Electro-acoustic Percussion Boards 1, 2, 3

metal / wood — *ff* — *sim.* — *(ff)*

Flower Pot Xylophones 1, 2, 3

ff — *sim.* — *ffp*

Theremins

H / M / L — *ff* — *molto vib.* — *subito p* — *molto crescendo...*

Electronic Effects (FX)

Solo
ff
tr
7
A. Sax
1
2
ff
sim.
subito p
molto crescendo...
ff
T. Sax
1
2
Bari. Sax
Bass Sax
mf
metal
wood
Perc. Bds.
3
(ff)
Fl. Pot Xyls.
ffp
Thms.
H
M
L
FX

Solo
ff
sempre marcato
A. Sax
1
2
subito p
molto crescendo...
T. Sax
Bari. Sax
Bass Sax
mf
metal
wood
(ff)
Perc. Bds.
Fl. Pot Xyls.
ffp
Thms.
H
M
L
FX

Solo
tr
ff
1
A. Sax
2
subito p
molto crescendo...
ff
ffp
1
T. Sax
2
Bari. Sax
Bass Sax
mf
metal
wood
1
Perc. Bds.
2
3
f
p
Fl. Pot Xyls.
Thms.
H
M
L
FX

Solo
tr
7:6
7:6
3
6
p
mf
mp
f
mf
1
A. Sax
2
T. Sax
Bari. Sax
Bass Sax
ff
ffp
mf
metal
wood
Perc. Bds.
subito p
molto crescendo...
Fl. Pot Xyls.
NV
H
M
L
Thms.
FX

A2
Solo
f
crescendo...
ff
9:8
1
A. Sax
2
sffz
ffp
T. Sax
Bari. Sax
ff
non decresc.
Bass Sax
Perc. Bds.
metal
wood
subito p
molto crescendo...
Fl. Pot Xyls.
Thms.
H
M
L
NV
sim.
p
FX

5:6
Solo
A. Sax
T. Sax
Bari. Sax
Bass Sax
non decresc.
metal
wood
Perc. Bds.
subito p
molto crescendo...
Fl. Pot Xyls.
pitch ant.
molto vib.
Thms.
FX

Solo
1
A. Sax
2
1
T. Sax
2
Bari. Sax
non decresc.
Bass Sax
non decresc.
metal
wood
1
Perc. Bds.
2
3
1
Fl. Pot Xyls.
2
3
Thms.
H
M
L
FX

Solo
1
A. Sax
2
1
T. Sax
2
Bari. Sax
Bass Sax
metal
wood
1
Perc. Bds.
2
3
1
Fl. Pot Xyls.
2
3
Thms.
H
M
L
FX

Solo
5
tr
p
molto crescendo...
ff
random pitches, irregular rhythms, lowest range to altissimo squeals, AFAP not with others or conductor
A. Sax
1
2
T. Sax
mf
f
Bari. Sax
non decresc.
Bass Sax
increase tempo and irregular rhythms not with others or conductor, use all objects, increasingly wild and frantic
metal
wood
Perc. Bds.
3
increase tempo and irregular rhythms, any pitches, not with others or conductor, increasingly wild and frantic
Fl. Pot Xyls.
NV
H
M
L
Thms.
FX

B1
Tempo I
Solo
mp
3
NV
ppp
sim.
1
A. Sax
2
T. Sax
Bari. Sax
slap tongue
ff
Bass Sax
rod
metal
wood
Perc. Bds.
3
p
Fl. Pot Xyls.
Thms.
H
M
L
FX

B2
Solo
NV
1
A. Sax
ppp
2
T. Sax
Bari. Sax
ff
Bass Sax
metal
wood
Perc. Bds.
p
Fl. Pot Xyls.
NV
match saxophone pitches if possible
H
M
L
Thms.
n.
FX

Solo
pitch bend slow-wide to fast-narrow ad lib. not with others
1
A. Sax
2
pp mp ad lib.
pp mp ad lib.
1
T. Sax
2
Bari. Sax
Bass Sax
metal
wood
1
Perc. Bds.
2
3
1
Fl. Pot Xyls.
2
3
3
pitch bend slow-wide to fast-narrow ad lib. not with others
H
M
L
Thms.
pp mp ad lib.
FX

Solo
A. Sax
T. Sax
Bari. Sax
Bass Sax
metal
wood
Perc. Bds.
Fl. Pot Xyls.
Thms.
H
M
L
FX

C1
7:6
3
Solo
1
A. Sax
2
1
T. Sax
2
Bari. Sax
Bass Sax
metal
wood
1
Perc. Bds.
2
3
f
p
Fl. Pot Xyls.
1. solo match pitch with solo sax if possible
vib.
Thms.
H
M
L
n. < p
FX

Solo
1
A. Sax
2
1
T. Sax
2
Bari. Sax
Bass Sax
metal
wood
rod
spring
Perc. Bds.
Fl. Pot Xyls.
Thms.
n.
p
FX

C2
Solo
A. Sax
T. Sax
Bari. Sax
Bass Sax
Perc. Bds.
metal
wood
Fl. Pot Xyls.
Thms.
FX
legato vib.
vib. match pitch with solo sax if possible

free improvisation
Solo
p
1
A. Sax
2
legato
vib.
p
mp
1
T. Sax
2
mp
p
Bari. Sax
Bass Sax
metal
wood
1
Perc. Bds.
2
3
mp
1
Fl. Pot Xyls.
2
3
mp
1
Thms.
3
H
M
L
FX

Solo
legato
3
1
A. Sax
2
p
mp
legato
T. Sax
Bari.
Sax
Bass
Sax
metal
wood
Perc.
Bds.
Fl. Pot
Xyls.
Thms.
H
M
L
FX

Solo
1
A. Sax
2
1
T. Sax
2
Bari. Sax
Bass Sax
metal
wood
1
Perc. Bds.
2
3
1
Fl. Pot Xyls.
2
3
H
M
L
Thms.
FX
3
mp
p

poco a poco accelerando...
Solo
1
A. Sax
2
1
T. Sax
2
Bari. Sax
Bass Sax
metal
wood
1
Perc. Bds.
2
3
1
Fl. Pot Xyls.
2
3
H
M
L
Thms.
FX

C3
Tempo I
Solo
1
A. Sax
2
mf
p
1
T. Sax
2
mf
mp
f
sub. p
Bari.
Sax
Bass
Sax
metal
wood
Perc.
Bds.
1
2
3
Fl. Pot
Xyls.
Thms.
H
M
L
FX

Solo
1
A. Sax
2
1
T. Sax
2
Bari. Sax
Bass Sax
metal
wood
1
Perc. Bds.
2
3
3
1
Fl. Pot Xyls.
2
3
vib.
H
M
L
Thms.
p
mp
p
FX

Solo
1
A. Sax
2
1
T. Sax
2
Bari. Sax
Bass Sax
metal
wood
1
Perc. Bds.
2
3
1
Fl. Pot Xyls.
2
3
Thms.
H
M
L
FX

Solo
1
A. Sax
2
1
T. Sax
2
Bari. Sax
Bass Sax
metal
spring
wood
1
Perc. Bds.
2
3
p
Fl. Pot Xyls.
Thms.
H
M
L
mp
FX

Solo
1
A. Sax
2
1
T. Sax
2
Bari. Sax
Bass Sax
1
Perc. Bds.
2
3
metal
wood
1
Fl. Pot Xyls.
2
3
Thms.
H
M
L
FX

D1
Solo
sim.
mp
mf
1
A. Sax
2
p
3
1
T. Sax
2
Bari. Sax
Bass Sax
metal
wood
1
Perc. Bds.
2
3
Fl. Pot Xyls.
Thms.
H
M
L
FX

Solo
1
A. Sax
2
sim.
1
T. Sax
2
sim.
sim.
Bari.
Sax
sim.
Bass
Sax
solo
mp
metal
1
wood
Perc.
Bds.
metal
2
wood
metal
3
wood
1
Fl. Pot
Xyls.
2
3
Thms.
H
M
L
FX

D2
Solo
mp
mf
1
A. Sax
2
p
mf
1
T. Sax
2
p
mf
Bari. Sax
Bass Sax
metal
wood
1
Perc. Bds.
2
3
1
Fl. Pot Xyls.
2
3
Thms.
H
M
L
FX

Solo
1
A. Sax
2
T. Sax
Bari. Sax
Bass Sax
metal
wood
Perc. Bds.
Fl. Pot Xyls.
Thms.
H
M
L
FX
p
mf

D3
Solo
1
A. Sax
2
1
T. Sax
2
Bari. Sax
Bass Sax
metal
wood
1
Perc. Bds.
2
3
1
Fl. Pot Xyls.
2
3
H
M
L
Thms.
FX
p
mp

Solo
mp
mf
f
1
A. Sax
2
p
mp
T. Sax
Bari. Sax
Bass Sax
metal
wood
Perc. Bds.
Fl. Pot Xyls.
Thms.
H
M
L
FX

Solo
sim.
A. Sax
T. Sax
Bari. Sax
Bass Sax
metal
wood
Perc. Bds.
Fl. Pot Xyls.
Thms.
H
M
L
FX

E
sim.
Solo
mp
1
A. Sax
2
ff
sub. p
mp
p
1
T. Sax
2
8vb
Bari.
Sax
Bass
Sax
mf
metal
wood
1
Perc.
Bds.
2
3
Fl. Pot
Xyls.
Thms.
H
M
L
FX

Solo
A. Sax
1
2
T. Sax
1
2
Bari. Sax
Bass Sax
Perc. Bds.
metal
wood
spring
Fl. Pot Xyls.
Thms.
H
M
L
FX
mp
f
ff
sub. p
mf
p

non rit.
Solo
A. Sax
T. Sax
Bari. Sax
Bass Sax
Perc. Bds.
Fl. Pot Xyls.
Thms.
FX
sim.
crescendo...
legato
sub. mf
to tea cups
metal
wood
n.

F1
Mysteriously, somewhat slower ♩= 92
Solo
subito pp
mp
A. Sax
1
2
pp
p
T. Sax
Bari. Sax
Bass Sax
Perc. Bds.
ppp
metal
wood
3
Fl. Pot Xyls.
match pitch with sax solo if possible
Thms.
FX

Solo
pp
3
1
A. Sax
2
pp
mp
1
T. Sax
2
Bari.
Sax
Bass
Sax
1
Perc.
Bds.
metal
2
wood
3
p
ppp
f
1
Fl. Pot
Xyls.
flower pots
Thms.
FX

F2
Solo
pp
mp
1
A. Sax
2
pp
p
1
T. Sax
2
Bari.
Sax
Bass
Sax
tea cups
ppp
p
1
Perc.
Bds.
metal
2
wood
metal
3
wood
f
tea cups
ppp
p
1
Fl. Pot
Xyls.
2
3
1
Thms.
3
FX

Solo
mp
mp
1
A. Sax
2
marcato
f
p
3
T. Sax
8vb
Bari. Sax
Bass Sax
tea cups
Perc. Bds.
ppp
metal
wood
Fl. Pot Xyls.
Thms.
FX

free impov
Solo
mp
A. Sax
mf
p
T. Sax
Bari. Sax
Bass Sax
Perc. Bds.
metal
wood
Fl. Pot Xyls.
Thms.
FX

F3
Solo
p
mp
p
1
A. Sax
2
1
T. Sax
2
Bari. Sax
Bass Sax
metal
tea cups
1
Perc. Bds.
mp
metal
spring
wood
2
3
f
3
tea cups
Fl. Pot Xyls.
Thms.
FX

Solo
free impov
mf
mp
1
A. Sax
2
f
1
T. Sax
2
8vb
Bari.
Sax
Bass
Sax
1
Perc.
Bds.
p
mp
metal
2
wood
3
1
Fl. Pot
Xyls.
2
3
1
Thms.
3
FX

Solo
free impov
mf
mp
A. Sax
T. Sax
Bari. Sax
Bass Sax
Perc. Bds.
metal
wood
Fl. Pot Xyls.
Thms.
FX
p

Solo
A. Sax
1
2
T. Sax
1
2
Bari. Sax
Bass Sax
Perc. Bds.
1
2
3
metal
wood
tea cups
Fl. Pot Xyls.
1
2
3
Thms.
1
2
3
H
M
L
FX
mp
f
p

Solo
1
A. Sax
2
1
T. Sax
2
Bari.
Sax
Bass
Sax
metal
spring
wood
mp
1
Perc.
Bds.
2
3
Fl. Pot
Xyls.
Thms.
H
M
L
p
mf
FX

poco accel...
G
Tempo I (= 100-112)
Solo
A. Sax
T. Sax
Bari. Sax
Bass Sax
Perc. Bds.
Fl. Pot Xyls.
Thms.
H
M
L
FX
metal
wood
marcato
pp
mp
mf
f
p

Solo
1
A. Sax
2
1
T. Sax
2
Bari. Sax
Bass Sax
metal
wood
1
Perc. Bds.
2
3
1
Fl. Pot Xyls.
2
3
(vib.)
Thms.
H
M
L
FX
sim.
f
ff
p
mf

G2
Solo
A. Sax
T. Sax
8vb
Bari. Sax
Bass Sax
metal
wood
Perc. Bds.
Fl. Pot Xyls.
Thms.
H
M
L
FX

STOP
Solo
STOP
1
A. Sax
2
1
T. Sax
2
8vb
sim.
Bari. Sax
sim.
Bass Sax
sim.
STOP
metal
wood
1
Perc. Bds.
2
3
STOP
1
Fl. Pot Xyls.
2
3
STOP
NV
H
M
L
Thms.
pp
FX

STOP
Solo
sim.
STOP
1
A. Sax
2
sim.
sim.
1
T. Sax
2
8vb
sim.
sim.
Bari. Sax
sim.
Bass Sax
sim.
STOP
metal
wood
1
Perc. Bds.
2
3
STOP
1
Fl. Pot Xyls.
2
3
STOP
NV
H
M
L
Thms.
pp
FX

Solo
STOP
STOP
A. Sax
1
2
NV
pp
STOP
f
T. Sax
Bari. Sax
Bass Sax
Perc. Bds.
metal
wood
3
Fl. Pot Xyls.
Thms.
H
M
L
FX

G3
STOP
(marcato)
Solo
STOP
NV
1
A. Sax
2
T. Sax
Bari. Sax
Bass Sax
8vb
STOP
metal
wood
Perc. Bds.
STOP
Fl. Pot Xyls.
STOP
Thms.
H
M
L
FX
pp
f

Solo
3
3
ff
1
A. Sax
2
1
T. Sax
8vb
2
Bari. Sax
Bass Sax
metal
wood
spring
1
Perc. Bds.
2
5
3
3
Fl. Pot Xyls.
Thms.
H
M
L
FX

molto rit...
Tempo I
Solo
A. Sax
T. Sax
Bari. Sax
Bass Sax
Perc. Bds.
Fl. Pot Xyls.
Thms.
FX
decrescendo...
8vb
metal
wood
H
M
L

H
Solo
A. Sax
T. Sax
Bari. Sax
Bass Sax
metal
wood
Perc. Bds.
spring
Fl. Pot Xyls.
Thms.
H
M
L
solo 1
2, 3
FX

Solo
1
A. Sax
2
1
T. Sax
2
Bari.
Sax
Bass
Sax
metal
wood
1
Perc.
Bds.
2
3
1
Fl. Pot
Xyls.
2
3
H
M
L
Thms.
FX

Solo
A. Sax
T. Sax
Bari. Sax
Bass Sax
Perc. Bds.
metal
wood
Fl. Pot Xyls.
Thms.
H
M
L
solo 2
FX

Solo
1
A. Sax
2
1
T. Sax
2
Bari. Sax
Bass Sax
metal
wood
1
Perc. Bds.
2
3
1
Fl. Pot Xyls.
2
3
H
M
L
Thms.
solo 3
p
p
mp
FX

Solo
1
A. Sax
2
1
T. Sax
2
Bari. Sax
Bass Sax
metal
wood
1
Perc. Bds.
2
3
f
sub. p
1
Fl. Pot Xyls.
2
3
H
M
L
Thms.
FX

8va altissima
poco accel...
Solo
mf
poco a poco crescendo...
ff
A. Sax
T. Sax
Bari. Sax
Bass Sax
metal
wood
Perc. Bds.
f
poco a poco crescendo...
Fl. Pot Xyls.
mf
Thms.
H
M
L
mp
sim.
FX

Tempo I
I
Solo
1
A. Sax
2
1
T. Sax
2
Bari. Sax
Bass Sax
metal
wood
1
Perc. Bds.
2
3
solo 1 tea cups
(any rhythms *ad lib.*)
ff
f
1
Fl. Pot Xyls.
2
3
H
M
L
Thms.
mf
sffz
FX

Solo
1
A. Sax
2
1
T. Sax
2
Bari. Sax
Bass Sax
metal
1
wood
Perc. Bds.
solo 2 metals
metal
(any rhythms ad lib.)
2
wood
f
solo 3 wood
metal
(any rhythms ad lib.)
3
wood
f
1
Fl. Pot Xyls.
solo 2 flower pots
(any rhythms ad lib.)
2
f
solo 3 flower pots
3
(any rhythms ad lib.)
f
H
Thms.
M
L
FX

poco ritardando...
Solo
1
A. Sax
2
1
T. Sax
2
Bari. Sax
Bass Sax
metal
wood
ff
decrescendo...
mf
Perc. Bds.
mp
pp
Fl. Pot Xyls.
Thms.
H
M
L
FX

J1
Tempo I
Solo
A. Sax
T. Sax
Bari. Sax
Bass Sax
Perc. Bds.
Fl. Pot Xyls.
Thms.
FX
sub. ff
sim.
metal
wood
H
M
L

Solo
A. Sax
T. Sax
Bari. Sax
Bass Sax
Perc. Bds.
Fl. Pot Xyls.
Thms.
FX
sim.
metal
wood
H
M
L

Solo
A. Sax
T. Sax
Bari. Sax
Bass Sax
Perc. Bds.
metal
wood
Fl. Pot Xyls.
Thms.
H
M
L
FX

J2
Solo
mf
p
mf
p
1
A. Sax
2
ff
ff
1
T. Sax
2
ff
ff
Bari. Sax
f
ff
Bass Sax
f
ff
metal
wood
1
Perc. Bds.
2
3
3
Fl. Pot Xyls.
5
Thms.
H
M
L
FX

Solo
mf
p
mf
mp
1
A. Sax
2
ff
f
fp
1
T. Sax
2
Bari. Sax
Bass Sax
metal
wood
Perc. Bds.
3
Fl. Pot Xyls.
Thms.
H
M
L
FX

Solo
1
A. Sax
2
1
T. Sax
2
Bari.
Sax
Bass
Sax
metal
wood
1
Perc.
Bds.
2
3
1
Fl. Pot
Xyls.
2
3
Thms.
H
M
L
FX

Solo
mf
mp
f
mp
f
1
A. Sax
2
sim.
ff
mf
f
1
T. Sax
2
Bari.
Sax
Bass
Sax
metal
wood
Perc.
Bds.
3
Fl. Pot
Xyls.
Thms.
H
M
L
FX

Solo
mp
f
mp
ff
1
A. Sax
2
ff
ff
1
T. Sax
2
ff
mf
f
Bari. Sax
Bass Sax
mf
metal
wood
1
Perc. Bds.
2
3
Fl. Pot Xyls.
Thms.
H
M
L
FX

Solo
ff
mf
ff
mf
1
A. Sax
2
1
T. Sax
2
Bari. Sax
ff
Bass Sax
ff
metal
wood
1
Perc. Bds.
2
3
f
mf
p
mp
1
Fl. Pot Xyls.
2
3
sim.
Thms.
H
M
L
ff
FX

Solo
A. Sax
1
2
mid range
T. Sax
8vb
Bari. Sax
Bass Sax
metal
wood
metal sheet
Perc. Bds.
3
Fl. Pot Xyls.
Thms.
H
M
L
(1.)
(2.,3.)
FX

Solo
improvise solo, increasingly erratic intervals and rhythms
f
ff
mf
ff
1
A. Sax
2
sim.
1
T. Sax
2
Bari. Sax
Bass Sax
sim.
ff
metal
wood
1
Perc. Bds.
2
3
1
Fl. Pot Xyls.
2
3
Thms.
H
M
L
FX

altissimo
hold 2 sec.
Solo
f sempre crescendo...
fff
A. Sax
1
2
altissimo
f sempre crescendo...
fff
ffff
T. Sax
1
2
with increasing weight and separation
Bari. Sax
Bass Sax
metal
wood
Perc. Bds.
3
Fl. Pot Xyls.
pitch antenna
Thms.
H
M
L
FX